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were thus examined, making a total of 250,000 separate items of observation. The present pamphlet enlarges upon the importance of such investigations, explains the methods and instruments employed, and gives the blanks to be filled up, but does not indicate the results obtained. Professor Sergi has discussed the same subject in his book, *Educazione ed Instruzione* (see *Pedagogical Seminary*, II. 473), from which this brochure seems to be a reprint.

B. ARTISTIC AND AESTHETICAL.

Evolution of the Aesthetic. W. H. HOLMES. Proc. Amer. Ass. Adv. Sci., Vol. XLI. (1892), 239-255.

The address of the vice-president, section H of the American Association, is devoted to the study of the non-essential arts of man, the science of the beautiful, which has to deal with actual phenomena, with facts as hard, with principles as fixed, and laws as inflexible, as do the sciences of biology and of physics. Professor Holmes treats briefly of the aesthetics of the individual, of national and race culture evolution, and discusses the probable order of the development of the various aesthetic arts, which he thinks to be: painting, sculpture, architecture, music, poetry, the drama, romance and landscape gardening.

Indian Songs. Personal Studies of Indian Life. ALICE C. FLETCHER. *Century Illustr. Mag.* (New York), Vol. XLVII. (1893-'4), 421-431.

An investigation, by personal experience, of the general character of the music and poetry of the Siouan tribes, with whom the author is intimately acquainted. There are mystery songs, thunder songs, war songs, choral and historical songs, children's songs, lovers' songs, religious songs, etc. The musical instruments were the flute, whistle, drum, rattle. The following passage is worth remembering: "The native ear is precise as to time; a retard occurs only in the mystery, dream and love songs; in any other a variation of the value of a thirty-second or a sixty-fourth of a beat is sufficient to throw the tune out of gear to the Indian. Syncopation is common, and the ease with which an Indian will sing syncopated passages in three-four time to the two-four beat of the drum is remarkable. One of our own race could hardly do this without careful training and much practice. An Indian's ear is as keen for time as his eye for tracks in the forest."

C. SOCIOLOGICAL (and related subjects).

Le Rire et la Liberté. A. PERIJON. *Revue Philos.* (Paris), XVIII. (1893), 113-140.

Laughter is, in a general way, the sign of liberty—visible liberty, in fact, the *vis comica*, the sense of the ridiculous, the tendency to laugh, belong to every age, to every people; some have more, others less. M. Perijon writes interestingly of the sociological aspects of laughter.

La Logique sociale de Sentiments. G. TARDE. *Revue Philos.* (Paris), XVIII. (1893), 562-594.

A study of the social *Gefühl*. According to M. Tarde, the heart of society is a piano, which, from time to time, gets out of tune, and for centuries would fail to do full justice to any one if there did not appear at long intervals some tuner—apostle, founder of a religion, mystic, great popular reformer. When one of the chords